KERS

sical productions. As "The House of a soned stock history in Washington, the portrays Jim Hawkins, the little boy Thousand Candles have the some true, in whose adventurous wish came true, in whose adventurous wish came true, in whose adventurous wish came true, in Robert Louis Stevenson's "Treasure Island," it is hard to realize that she Mansfield a strong hold upon the afwithal theater-goers seemed to make the most of the situation and strove

haustible Smith brothers and others who may have contributed.

* * World of Pleasure" was what it purported to be, a Winter Garden revin which the chorus and graduated weight of the costumes furnished pletures for the eye while the comeattended to the risibilities. If bled them to conceal the evidences of their grief.

Six years of successful management will be celebrated at the Cosmos Theater this week with a feature bill and other attractions in the way of popular vandeville. The little theater in its brief career has established a reputation for clean and wholesome entertainment and numbers among its many patrons hundreds who can well afford a costlier recreation. This of itself is a tribute both to its bills and to the careful supervision of the house and its various attractions.

American Methods Puzzling.-Contracting for the American tour of the world-famous Serge de Diaghileff Ballet Russe is a problem that might test the ability of a general in moving armies, according to the story told by John Brown, business controller of the Metropolitan. Foreign artists, it appears, do not

take kindly to our American system of arranging a tour. It seems too cutand-dried a proposition to temperamental people. They would rather make arrangements for the next city after they have tested out their success in this. It is incredible to them that an entire season may be booked in advance, even to the time of loading the scenery on the cars and gettling it in and out of the theaters.

The original contract, provided by M. de Diaghileff himself, called for a half-million dollar guarantee for the first fifteen weeks. There were to be six performances per week, with no matinee when there was to be an evening presentation. This recalls the stipulations made by Tomasso Salvini, the celebrated tragedian, when making the contract for his initial American tour. He declined to give but four performances per week, and refused to play his tremendously popular and profitable "Othello" oftener than once a week, declaring it impossible to make it worthy of his artistic standard without at least five-day intervals. But when Salvini became more familiar with American conditions he recognized the justness of the demands and made many concessions, just as M. de Diaghileff did when elaborate explanation was made.

William J. Guard of the Metropolitan Opera Company business staff arranged much of the matter with de Diaghileff prior to the sailing of the organization. The seeming intricacy and unfairness of so many small points drove the famous Serge into a fine frenzy, wherein he tugged his one white lock, and cried: "Why, if I have to be bothered about all these details imposed upon me in a country I never saw and of which I know nothing. I'll just tear up the contract! I won't go! Is just tear up the contract! I won't go! Is just tear up the contract! I won't go! Is just tear up the contract! I won't go! Is just tear up the contract! I won't go! Is just tear up the contract! I won't go! Is just tear up the contract! I won't go! Is just in the proving the proving the interesting it—in its perfection." take kindly to our American system of arranging a tour. It seems too cut-

Weber and Fields.-Weber and Fields have had a long and varied career Their first appearance was in 1877, and they continued in variety until 1888. when they formed a company of their own, presenting musical traverties which they continued to play until 1994, when they separated, both becom ing producers of musical plays.

Mr. Fields' first production was Victor Herbert's "It Happened in Nord-land" and its great success encouraged Mr. Fields to produce "About Town." The Girl Behind the Counter, "The Midnight Sons," The Jolly Bachelors," "The Hen-Pecks" and "All Aboard," in all of which he played the leading comedy role. His last appearance in the legitimate was under the management of Al Woods in "The High Cost of Loving."

Several notable productions have been made by Joe Weber, among them "The Climax," "Alma, Where Do You Live?" and "The Only Girl," but he never appeared in any of these comedies, nor has he played anywhere since Mr. Fields' first production was Vic

never appeared in any of these comedies, nor has he played anywhere since 1912, when Weber and Fields resumed partnership for a few months to present the "Weber and Fields' Jubilee." They will separate finally following their Keith tour, it is said. American Singers' Opportunity. Eleanor Painter believes that, with the opera houses on the European continent closed, America will make places for her young artists, who have hitherto

her young artists, who have hitherto been forced to go abroad for a hearing. "There never has been any question," the young prima donna said, a few days ago, "but that many of the best teachers in the world are to be found right here in America. I did not go abroad to study because I chose to, nor because there weren't excellent teachers here—better, in fact, than were to be found in Germany—but because before the war conditions there were more conducive to advancement. My case was that of hundreds of others.

Ruth Vivian.-When Ruth Vivian is not really a little boy.

Most of Miss Vivian's previous successes have been in woman parts. Her list shows a wide range of characters and unusual versatility. For years a prominent member of the Ben Greet Players. Miss Vivian was distinctly successful as Ariel in "The Tempest." the nurse in "Romeo and Juliet," Mrs. Hardcastle in "She Stoops to Conquer, Marcia in "Twelfth Night." Lucy in "The Masked Model" upon a plane beyond the ordinary, with dreamy waltzes, graceful solo numbers and stirring ensembles, which, with deslightful orchestration, left but little desire to enter into the merits of the rlots and counterplots of the inexhaustible Smith brothers and others Most of Miss Vivian's previous suc-

part as a juryman in a murder trial and to live with the accused through there were any mourners for the miss- his hours of suspense and agony, until, ing drama at the Belasco the big show as in this case, an acquittal by unanimous verdict

No modern dramatist with a story to tell has succeeded more vividly in presenting his idea than has Elmer L Reizenstein, the author of "On Trial," the charm of which lies in its absorb ing interest, its mechanical cleverness

The main story deals with a murder trial wherein the jury is put in pos-session of all the facts leading to the

INTREASORE ISLAND

were willing to give you a chance, to put up with your imperfections in the hope that as you grew you might depend on the property of the public demands that a singer must always an example of the public demands that a singer must hieved great success. That was why force the war Europe was full of the public demands that a singer must hieved great success. That was why force the war Europe was full of the public demands that a singer must hieved great success. That was who force the war Europe was full of the public demands that a singer must hieved great success. That was who force the war Europe was full of the public demands that a singer must him who could not secure engagements at home.

"This attitude of our public is so unfair. We cannot all burst into the fair. We cannot all burst into the fair who could not secure engagements at home.

"This attitude of our public is so unfair. We cannot all burst into the fair. We cannot all burst into t

POLIS

fections of the American public, will be the offering of the Poli Players this

As Jim Hawkins Miss Vivian strikes yet another tone and brines to the part the broader conception. She makes of Jim the universal boy—Stevenson's own ideal.

NATIONAL

"On Trial." which comes to the New National Theater Monday evening, shows how it feels to take an active part as a juryman in a murder trial to the broad to many of the scenes.

GAXETX

A double bill of top notch quality is promised at the Gayety this week by "The Sporting Widows," Jacobs & Jermon, producers. The official German war pictures, "Germany at War," showing actual scenes on the battlefields, will be a part of the show Ruth Lockwood is the star of the company, both in singing and dancing. She is seconded by Abe Leavitt in a num

ber of new roles. "The Sporting Widows" is a musical





GADSKI

Cosmos Concerts Today.

Schlepegrell's overture, "Grotesque'

Collins' "Wild Fox March," selections

from De Koven's "The Algerians," Rob-

erts' tone poem, "Lilacs,"; D'Ambrosia's

"Canzonetta," selections from Wag-

ner's "Tannhauser," Trinkhaus' melo-

die, "Heart to Heart," with a blend of

popular selections of wide range, will

be featured in the orchestral program

at the Cosmos concerts today, from 3 to 10:30 p.m. There will also be a galaxy of new specialties and other attrac-

Gayety Today.

At the Gayety today, all of last

week's hits have been retained and

number of new features prepared for

the performances at 3 and 8 p.m. The entire cast of "The Social Maids,"

headed by Stone and Pillard, "the

ous specialties. These include "Dancing the Jelly Roll," Stone and Pillard; "Romeo and Juliet," George Stone and Billy Baker; song specialties by the Jewell sisters, and other musical and

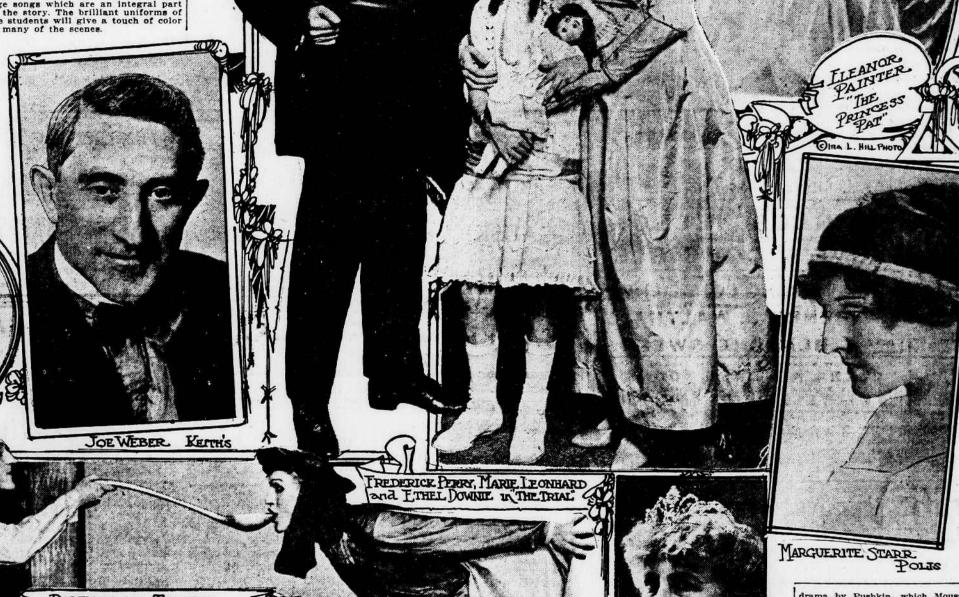
omedy acts, with concerts by the or

chestra.

dancing demons," will be seen in vari-

nder the direction of Arthur Manvell

CONCERT



PORTMANTEAU THEATER SIX WHO PASSWHILE THE LEMMAS BOIL

RUTHLOCKWOOD GATETY

B-F-KEITH'S

joint appearance" in vaudeville, and will

crime. The circumstantial evidence is marshaled before the jury and at the same time before the audience. The witnesses are called one after another. The appeal is found in the realistic visualization of a story from real life. visualization of a story from real life. Cohan & Harris are presenting the original cast and production, which ran for one solid year at the Candler Theater, New York, including Frederick Perry, Frederick Truesdell, Gardner Crane, Neil Moran, Hans Roberts, Lawrence Eddinger, Jack Klendon, Marie Leonhard, Jane Wheatly, Ethel Downie, Jean Moyer and others.

BELASCO

"The Princess Pat," John Cort's production of the Henry Blossom-Victor Herbert comic opera, with Miss of Broadway and foremost among dialect Eleanor Painter and the entire original comedians, are making their "farewell cast direct from its run of 160 conbe found in Germany—but because before the war conditions there were
more conducive to advancement. My
case was that of hundreds of others.

"There is no reason why young singers should not remain in this country
if we only would give them some encouragement as beginners. The greatbut advantage over there was that they

cast direct from its run of 160 confrom its run of 160 confor the war conditions there were
from its run of 160 confor the war conditions there were
from its run of 160 confrom its ru

Brothers, famous pearl divers, with their troupe of trained seals, in the biggest aquatic spectacle on the stage, a thrilling exhibition of feats both by the men and the animals in a mammoth plate-glass tank filled with water, which scenically presents a view of the seal rocks of California. Another and a rare one is Hal Stephens, a protean artist, with his company in impersonations and glimpses of "The Merchant of Venice," "Rip Van Winkle," "Shore Acres" and "Uncle Remus," the latter a comical sketch, with dialogue and appropriate scenic environment. Still another will be the famous Gordon Highlanders in an all-Scot revelry of national songs, dances and other features, in costume, with appropriate stage pictures and the bagpies played by experts.

Other acts will include Mary Gray, the sensational little cantarice, who has been called "the blue streak in vaudeville." in songs and with a personality of charm; the Mullaly-Pingree company in a Thanksgiving idyli, "Thanksgiving Eve," blending amusing comedy and pathos, and Locke and Wilde, a big time team in dainty bits of mirth, melody and dance features. The new Selig-Tribune news pictures will head a list of added attractions, and Frank Daniels, the inimitable musical comedy star and laughmaker, will be pictured in "What Happened to Father," the big photoplay production. The bill will be continued through the children of the production. The bill will be continued through the protection of the pictured in "What Happened to Father," the big photoplay production. The bill will be continued through the entire week. of the seal rocks of California. An-Weber and Fields, laughter landmarks

MARY GREAT COSMOS

large and capable chorus, every mem-ber of which displays her individual talents on either a stringed or wind instrument, will be a feature. Newman This Evening. At the Belasco Theater this evening and tomorrow afternoon E. M. Newman will conclude his verbal and pictorial presentation of his journey around and

Langtry and company, Julian Rose, Nan Halperin. Norton and Lee, "The Old Homestead" double quartet and others.

drama by Pushkin, which Moussorgsky has set to music in a realistic tone picture that ranks among the greatest in cotemporary opera. Mrs. Lamasure will give a complete interpretation of the music and text at the piano.

Boston Symphony Tuesday.

Rimsky-Korsakoff's picturesque sym phony, "Antar," is the principal number on the program of the Boston Symphony Orchestra for its fourth concerat the New National Theater Tuesday afternoon. Like many of the Russian afternoon. Like many of the Russian symphonies, this is a symphony only in name. It is in three movements and is much more in the order of a suite than a symphony. It has much in common with the same composer's famous suite, "Scheherazade," in that the music is strongly tinged with the color of the orient.

The soloist will be Joseph Malkin, the celebrated cellist of the orchestra.

Gadski-Whitehill Friday.

Mme. Gadski, soprano, and Clarence Whitehill, baritone, stars from the Metropolitan Grand Opera House, will appear in a joint recital at the National Theater Friday afternoon, at 4:30 o'clock, in the third concert in the display of his ability. Metropolitan Grand Opera House, "artists' course," under the manage-ment of Mrs. Wilson-Greene. Mme. Gadski is the leading soprano for Wagnerian roles at the Metropolitan Opera House, and Mr. Clarence White-hill, one of the great baritones in Wagnerian opera. The program will include:

Wagnerian opera. The program will include:

1, aria, "Evening Star," from "Tannhauser," Mr. Whitehill. 2 (a), aria, "Dich Theurs Hallé," from "Tannhauser"; (b), "Elsa's Traum," from "Lohengrin," Mme. Gadski. 3, "Wahn, Wahn Monologue," from "Die Meistersinger." Mr. Whitehill. 4 (a), aria, "Du Bist der Lenz" (Sieglinde), from "Die Walkure"; (b), sene, act 1, "Wie Lachend Sie Mir Lieder Singen" (Isolde's Narrative), from "Tristan und Isolde," Mme. Gadski. 5, duet, closing scene from last act "Die Walkure" "War Es So Schmaehlich" (Brunnhilde and Wotan), Mme. Gadski and Mr. Whitehill.

hill.

Anton Hoff will be the accompanist for Mme. Gadski and Charles Albert Baker for Mr. Whitehill.



given by Mrs. Mignon Ulke Lamasure at her studio residence, 1827 Belmont road northwest, tomorrow evening at 8:15 o'clock.

Based on the folk-songs of the Russian people and the choral music of the Russian-Greek Church, this opera voices an intense nationalism and is in fact, an awe-inspiring compendium of the soul of the Russian people. The story is taken from an historical Margaret Anglin will be the attraction at the New National Theater next week, starting Monday, February 21, in Paul Kester's delightful comedy,

deftly written, the story unfolding a wealth of clean and rich humor, with laughter in every line. Marriage and divorce are the themes treated in a humorous vein, and Miss Anglin, who is, of course, the central figure, has a wonderful opportunity for her talents and charming personality. A strong cast will be seen.

"Treasure Island."

Monday evening of next week the production of Robert Louis Stevenson's "Treasure Island" will be presented at the Belasco Theater. The dramatization is by Jules Eckert Goodman. author of many successful plays, and Charles Hopkins, actor-manager and owner and director of the unique little Punch and Judy Theater, New York

Punch and Judy Theater, New York city.

The play follows the book with remarkable closeness as shown in the following list of its acts and nine scenes: Act I, the Admiral Ben Bow Inn: act II, the quay at Bristol; act III, scene 1, the Hispaniola at anchor some weeks later off Treasure Island; scene 2, Treasure Island at dawn the following day; scene 3, the stockade: act IV, scene 1, the pirates' camp; scene 2. Spyglass mountain; scene 3, Ben Gunn's cave.

Not a character in the book has been omitted in the play, but all, vivified, "come true," as it were, including: Capt. Bill Bones, Plind Pew. Long John Silver, Jim Hawkins, Black Dog. Dr. Livesey, Squire Trelawny, Capt. Smollett, George Merry, Isarel Hands, Ben Gunn, Redruth, Hunter Joyce, Gray, Allen, Morgan, Dirk, O'Brien, Arrow, Dick, Anderson and last but not least Capt. Filint, Long John Silver's famous seagoing parrot, played by a Brazilian Maccno of brilliant plumage and remarkable vocabulary.

There are twenty-four speaking parts in all. Featured in the cast is George Fawcett, who plays Long John Silver, and Ruth Vivian as Jim Hawkins, the little boy whose adventurous wish came frue. Others familiar to local theater goers are Geoffrey Stein, Edward See, Harry Hadfield, David Burton and Harry Ingram.

"In Walked Jimmy."

For the second time since he established his stock company in Washington, four years ago, tomorrow night S. Z. Poli will offer a play new to the theater-going world. It is "In Walked Jimmy," a prize comedy which is said to be novel in theme and clever in construction.

Mr. Poli confidently expects that it will prove the most interesting play which he has offered to the Washington public since he became a factor in the amusement world of the capital.

A. H. Van Buren will be seen in the title role, and Florence Rittenhouse will have a unique part as the heroine.

Lillian Russell.

On Washington's birthday next Tuesday three performances will be given at the B. F. Keith Theater, the first at 2 p.m., the second at 5 p.m. and the last at 8:15 p.m. On the other days of that week the usual performances and hours will be observed.

Lillian Russell, the comic opera prima donna and stage beauty, will nake her debut here in vaudeville. Melville Ellis and Irene Bordont will offer a musical interlude, and "Her Wedding Gown," also never seen here. wedding Gown," also never seen here, will be presented with a fine cast and special production. Other features will be Henry Lewis in "A Vaudeville Cocktail," Kenneth Casey, Kramer and Morton, "The Two Black Dots;" the Five Statues, Olympia Desvall, the pipe organ recitals and the Pathe news pictorial.

Rose Sydell's "London Belles."

One of the highest priced casts in burlesque, with a sumptuous production, elaborate stage effects and a feature chorus, is promised in Rose Sydell's London Belles Company, which come to the Gayety next week in "Dinkle's Honeymoon," with Johnnie Weber and Ida Emerson, showing the experiences of a newly married couple rying to keep their marriage a secret Many highly humorous situations are shown. The scenes are laid at a fashionable summer hotel, and the scenic and costume effects are notable. Weber's work as Dinkle is the feature of the performance. Others include Gertrude Dudley, prima donna: Jerge and Hamilton, James Wilson and Harry Dudley.

Mme. Frances Alda February 25. As the climax to his "Ten Star Series" of concerts, which has proved so popular this season as to warrant its becoming an annual event, T. Arthur Smith announces as the star for the final concert Mme. Frances Alda, final concert Mme. Frances Alda, prima donna soprano of the Metropolitan Opera Company, Friday afternoon, February 25, at the National Theater. Since her American debut only a few years ago Mme. Alda has risen to the first rank among the great operatic and concert stars of the present day. Her glorious voice, full, vibrant and fiexible, has won her the unqualified approval of even the most captious critics.

Interest in the concert is increased by the announcement that she will be assisted by Frank La Forge, who is firmly established in the admiration of Washington music lovers.

George Arliss in "Paganini." "Paganini," the new comedy by Ed-

ward Knoblauch, in which Klaw & Erlanger and George C. Tyler will present George Arliss, at the National Theater, the week of February 28, is based upon the life of Paganini, the remarkable violinist, whose eccentrici-ties, it is said, brought upon him the belief that he was allied with the devil.

Josef Hofmann February 29.

Josef Hofmann, one of the world's great planists, will give a recital at the National Theater Tuesday afternoon, February 29, at 4:30 o'clock, under the management of Mrs. Wilson-Freene

De Diaghileff's Ballet Russe.

T. Arthur Smith has completed arangements with the Metropolitan Onera Company of New York, whereby t or he will bring to Washington. D. C., for a series of performances Serge de Diaghileff's Balle Russe, the most remarkable organization of

the most remarkable organization of its kind in the world.

The performances will be given in the National Theater, bginning Thursday evening, March 23, and will run through Saturday, March 25.

It is five years since the first efforts were made to bring to America this extraordinary organization of dancers and mimes from the imperial opera houses of Petrograd and Moscow. Not only was the entire time of the ballet taken by its seasons in Berlin, Paris, London, Vienna and Russia, but the terms were absolutely prohibitive. That it is coming this winter is due primarily to the war.

A full stage staff will accompany the dancers, who will appear in two or three numbers at each performance, one or two shorter choreographic episodes.

The music is entirely from eminent.

(Continued on Thirteenth Page.)